When "The Sah of the Eurth" mes into New York it will be to play at the Academy of Music. This is a very large house, where melodrama is at home. Here the very points which in the little Columbia were delicate and appreciated touches will go for weaknesses and the tolder strokes will size better with the capacious environment But there is more noise and motion than quiet and repose in Mr. Arthur's play, so ought to be more of a success there than here. The theater has a great deal to do with creating proper receptive con-ditions for a play. Melodrama does not accommodate itself well to the Columbia. Ins is a comedy house unquestionably. "Miss Francis of Yale" will go excellently here. There is that feeling of proximity and confidence which being along the delicate points of conserv. "The Gelstin" did fairly well at the Lafayette for a second visit. The play at the Academy packed that house at every performance. It is a vite place which exists only on account of the disputting carnal curiosity of certain low browed members of society. Such is of curiosit: that the real facts about this story cannot he published for self-respecting renders, and if they could, they would defeat the end of the telling, for the during of the scenes would puck the thester again. This week the National has Henry little

case." It is a play wideh awakens all the best strangulars of our natures and leaves us bester for seeing it. Etterne Girardet, agreems at the head of a company in the comedy somess, "Mass Francis, of Yale." No one looking for hearty, spontaneous laughter should must this piece. Every one who has seen it will worch for its fan. The Lafayette has the novelty of the week in the spectacular extravaganza, "One Bound of Pleasure." This is an olfa podrida of mirth and music. It has been widely praised and its list of principals indicates that whatever opportunities there are in it will be made the rast of. The nonagement prom-ice 160 people on the stage.

Sust at present wherever you find a few actors, a few managers, or a few thea rical persons of any sort gathered together the topic is the thestrical syndicate or trust. This combination is a prodigious power in affecting the vitality of the American trams, for sood or evil, as the wielders feel disposed. At the head are Neon & Zimmerman, Charles Frohman, Al. Reymann and Klaw & Erlanger. They control the bookings of nearly every important "inst-class thesise in America, and of all the imnor attractions.

From the standpoint of an outbler they seem to demand that players, managers and dramatists "do business with us or not at all." for they have created a disadvoctageous state for those who seek independence of there, which is tantamount to "not at "H." Those who do business will them find that they must do as the spadicate chooses. The effect of the syn-dicate's operations in left in Washington by sonny ways. For instance, Mr. Rapley, Mr. Albaugh and Mr. Memerott, who have their capital invested in their theaters. approached by numagers and stars with their own canital, cannot do business with them except through the medium of the armitrate men who have no capital inrested in either enterptise. And for this privilege (2) both out local menagers and merent managers pur a per centum tricute to the syndicate.

Mr Absumt being an experienced nan-wond never have booked the Lafayette's mitractions in the sequence in which they have run. Since the bouse opened there have been but three performances which wer, not of a musical character, opera or nusical comedy. It is giving the public too much of a good thing. He doubtless would have given to quarter in his house to "The Georee," which belonged at the other end of the Avenue. Mr. Metzerott hes Edward Harrigan thrust apon him. Francis Wilson and Minnie Moddern Fiske are forced out of the high-priced houses where the dignity and value of their pro-

ductions de,, and that they should attreat of the three parties to the syndical are extensive producers. In the presen betaic test of the integrate of human na ture to expect that these producing man agers who control the booking of so many other attractions should not, other thing being equal, give the preference to the des in which their own active capital is invested. These and many considerations arise, which to an outsider seem to suggest that the synds cate is a good thing for the syndicate out if a good those at all for anyone else in a very much less degree.

contic Mirror, a periodical of merit and integrity, is conducting an active campaign against the syndicate in the interest of the independence and indivaduality of the Grams os on Brt; player as artists, and managers who are pronoters of art and artists, as well as a It is almost single-handed in the fight, though the sympathy of the probreath, is evidently with them, and the New York World has given indication of a desire to give independence a chance The Mitror has been very much strongth-ened in its position by the action of Nix in and Emmercian, who refused to let Phidelphia botels sell tickets to their theaters when they kept the Mirror for sale on their news stand. This action, as coming from assumedly broad-munded

Last week the Warld gave Considerable space to the case of the opera "1999." This pleor reuted the New York Casho two cks ago for four weeks. The managers of "1599" are avowedly inimical to the sypdicate, and Manager Lederer, of the Casino, is a client of the syndicate. In affi-invits made before the United States court and antics, it is at the after-the-show supper

worth knowing, and of whom he knows much.

present a continuance of the afleged actions, it was said that Lederer was doing affrorts or disreputable things to prevent the suc cess of the piece. so the war goes on. And both sides say it will be war to the death. Other paper through the country besides the Mirror and the World have shown a resentment against the policy of the syndicate, especially in Chicago, Providence and Buffalo, where the claim is made that the local theater goer is suffering. The theatergoer is not suffering here. We shall have every at traction of prominents on the road, but the independence of the local managers is ig-

on which an order of the court wasgir-n to

However the syndicate has in one sense an impreguable position for the present. The manages of nearly every first-class ti eater in the country has a contract ex-tending over three or four years to cont organito to let Klaw & Erlanger furnish attractions and take a slice of the profits. Even if every star and company no mager in the country Would veer off from the syndhesic the men in the combination could lose nothing. They have no capital exested to lose. The owners, lessees and managers of the cheaters Which they control would suffer from the dearth of attractions.

Throdore Enbruck, whose fine and force ful presentation of Tom, the plow boy who gives reason for the title in "The Salt the Earth,") was so much admired by those who saw the play last week, was one evening sitting at supper with a number of friendly critics—or, perhaps, we had better say, critical friends. They were belpin him, as true friends do, to an appreciation of improvance points in his characterizaion. One of the points cited was the seem ing incongruity in having the primitive character of the youth in the furner wear a ring. The piece of jewerry in question is a plain gold hand, which he wears on the small farger of the right hand. Mr Bahcock winced, almost imappreciably, at the criticism, but agreed with his con mentators. But he didn't take off the ring. nor ded he enter into explanations. But one other person of the company besides the ctorknewthat it was his mother's wedding ring, and she had placed it on his finger His mother died last spring. The most incentle persuasiveness of this argument.

The opera season is well upon us when we an say that it is next week. But next week is the appointed time to hear again the song birds—to listen to Marguerite over the Carmen ravisting with her boleros. year-in addition to these old Invertes of years and years, which are put on the bills soundingly to give assumince that it is a grand opera season, conveniently to fur eish comparisons with a long line of prec edents, but actually because they near and dear to the musicianly heart-we are to have a bovelty in Verdi's "La Tra viota " Although this opera basu't th beolute novelby of a first production, it has the comparative dovelty of rarity of per

formance. Of copine there will be nome disappoint uent in this sobstitution of one opera for arother, not that in a general way there i any choice between the Verdi and the Resstul operas, but we had rather become tuned to the prespective hearing of the un familiar "Barber of Seville." But "Traviato" is seldom heard. The story is, of course, very familiar so as to make opera especially easy to understand and the nusic of the role of Violetta is perhaps bette: adapted to show off Melha's videe that It has the florid and fleurated passar.

which receive incomparable rendition by

Melha. The music is very delicate and flute

like more like a string of pearls than : bijon of many colors. Violetta was on of Patti's pet parts, and everyone who saw her in the role loved the part and her bet ter for having seen them united. Melba should not suffer by comparison. The rest of the cast will include most of the singer who would have appeared in "The Bar ber." There will be Van Cauteren as Flora Mattreed as Anina; Salignac, a tenor from the Paris Opera Comique, who has not yet sung in Washington, as Alfredo; our old friend, Campanari, as Germont; Vanni, as Gastone: Viviani, as Douphol; Rains, a the Marquis, and Stehmann as the Doctor. This little disappointment counts yo little so early. The opera seasonal ways entails its disappointments. We must expect them and look for them, as a child loes for meatles. We are fortunate that this is all that is to be changed. A grand opera company is the hardest thing in the world to manage, and it is a wonder, all things considered, that the impresario is not forced to come before the cortain each night with a list of excuses. The singers only to the circumference of their own

Etletine Girardot is a gentleman with an interesting personality, of a sedateness and sobriety one might think incapable of taking on the conicalities he indulges in in such broad farce as "Miss Francis" and "Charley's Aunt." of which he is such a popular exponent. An Englishman by birth, but of French descent, he bears the facial characteristics of the latter and has all the linguistic peculiarities of the former. Mr Girardot is a good-looking fellow of thirty five or thereabouts, the strongly-marked es of whose face irresistibly remind one of the death mask of Richelleu with the intellectual light restored to it. also a strong reminder in it of the face of Louis XI, but here the tesemblance to that monarch ends, for religious bigotry has no place in Mr. Girardot's make-up. On the contrary, it is as a reconteur and bon vivant that Mr. Girardot appears at his best,

Interesting as he is when behind the footlights with his merry quibs and amusing

table, over a cigar and other trimming that go to top off the Bohemian's last rural for the day, that one gets to know him for what he is and to appreciate him for being himself. An experienced host and connon-sear of wines, Mr. Girardot, can order a repast of rare ment. The possessor of good digestion, a clear conscience and a fund of the choicest stories, he can season the supper with a flow of brilliant conversa tion that smacks not at all of the stage or of the dressing-room. The Venezuelan ques tion, the Transvant troubles, the possibili-ties of European complications, and even the intricacies of American politics are familiar topics, about which he can talk as interestingly as he can of his own career of matters theatrical, if the drift of the conversation is that way. His personal acquaintance is extensive on both sides of the Atlantic, and he has met many men

It has probably stenck others with the same degree of force as the writer that for a man who has approached fame so mickly as has Henry Miller, he has comnto the foreground with comparatively little noise, yet with no Weakness in the impression of his commence. This fact in his career corresponds singularly with a smiler fact in his manner and method Mr Miller is an impressive and forcetal actor, yet he is always conservative in nauner, repressive, rather than expressive isplaying introspection, rather than suppr Boallent quiet, diguified and reserved That is the index of the toan, as well as the actor. We hear little of him, an on equently know little of him.

Mr. Miller has not yet sought interviews

with the newspapers, or felt that there was any burning necessity for him to exitess lds opinion through the press of current theatrical or weighty social prob lems, a hatst which, unhappily, has become He has been honored with many social courtestes, yet no word of them has ever appeared in print. He has shown in every way a commondable reserve in withholding his personal and private affans from the public, caring only to win their favor or virtue of his dramatic accompli-

But the public, slow to ferret, though quick to see what is shown them, is slow to appreciate the full measure of an artist of this namber. Mr. Miller's experience ha been varied and thorough. One of his carit est engagements was with Adelaide Neilson, when that beautiful and gifted actress firstpta god in New York at Booth's Theater. His ability and personal graces quickly at tracted the attention of metropolitan man-agers. He subsequently became identified with the Lycenm Stock Company and dis-tinguished himself in "The Wife," "The Charity Ball," and other society drama suc-cesses, and established himself substantially as one of the most favored juve.alic ictors on the American stage.

He next joined Charles Frohman's forces and proved himself a delightful comedy setor in farcical comedy, such as "All the Comforts of Home" and the like. The folcowing season be jumped from comedy to rumanic drama and became leading man to Marie Wamwright, in her maginflicent production of "Kenilworth," playing the Earl of Leicester to lier Amy Robsart.

The year following he returned to Charles

Henry Miller plays a return engagement in nificent production of "Kenilworth," playing the Earl of Leicester to her Amy Robsart Frohman's management again and became ne leading man of the Empire Stock Company, in waich he scored distinctive cesses in "Sowing the Wind," "The Mas queraders," "Gudgions," "Bohemia" and other of the most prominent theatrical sp cesses of recent years. His promotion to the distinction of a star under his old man ager's direction is exceedingly complimentary to him as showing the value which his manager places upouhls ability

It is pleasant to be able to present the accompanying beautiful picture of beautifut Lavinia Shannon, a Washington woman whose fame has outgrown her native city She is now one of the best known actrein the country. Those who saw "Mis-Francis of Vale" last year repollect her to fectious and irresistible laughing scene which put the whole audience in a gale Miss Shannon graduated from the Convent of the Visitation in this city at the age of upon her career as an actress. She has been very successful in many difficult and a duous characters. For two years, as lead ing lady with Thomas W. Keene, she won the bighest praise for her performances of Ophelia, Julie de Mortimer, Besdemona and other classic parts. Following this, she was engaged as leading lady for Mr. Pitou's "Power of the Press." She acted the high mody role of Julie Seymout, and added greatly to her reputation. Then Mr. Charle Probusan engaged her for the leading role "The Girl I Left Behind Me."

In San Francisco the papers were unani-nous in praise of her performance, stating that she was the best exponent of the character seen there. Asleading lady with Clara Morris she had very difficult characters to play and was very successful in all of then As Widow Guichard in "Raymonde," bow ever, she made a pronounced and palpable hit. Again, the following season, she retoined the Frolman forces, being engaged for the leading character in "The Fatal Caid." Her latest success is the longhing woman in "Miss Funcis of Yale," in which role she won new honors and added fresh laurets to her already well-earned reputa tion.

A theatrical paradox is shown in the fact that Mrs. Piske and her company of artists in one of the most successful plays of a decade, "Tess, of the D'Urbetvilles," was played in Cincinnati last week at the Pike Opera Bouse, a theater ordinarily devoted to andeville, at advanced prices, and with emost remarkable week's business of th season in that city. Two weeks ago Mrs. Fiske played at the Bijon Theater, Pitts burg, a popular-price house, at advances, prices and the best people of that cit; thronged the theater. Mrs. Piske has been forced in these cities to play at houses up used to great attractions, owing to the fact that such as no relations with the theatrical trust; but her engagements in Pittsburg and Cincinnati show that the best class of theater patrons will follow a favorite actress wherever she may appear, and go to see a great play wherever it may be presented She will play at the Grand Opera House in this city.

Mr. Brenton Thorpe, who is directing the tour of "Miss Francis, of Yale," may be remembered as having created the role of Little Billee in Paul Potter's tramattration of Du Maurier's greatest work. Trilby." Mr. Thorpe has given up act ing and is devoting his entire time to the "front of the house."

Col. R. G. Ingersoll will occupy the stage of the National next Sunday evening, upon

re two reasons for this," says his repre entative. "In the first place the public s familiar with the words and sen he expresses, and in the second place Co. Ingersoll is discovered not to be an infidei at all. His career affords good illustration for those who hold that infidelity is an impossibility of the human heart."

At the National on Monday evening of text week the well-known actor-dramatist. lames A. Herne, begins his annual engage nent, again appearing in his masterly por trayal of Nathan Berry, in his justly cele-brated play, "Shore Acres." The present is Mr. Herne's sixth season in this piece. and on the opening night in this city will celebrate the Offeen hundred his performance. In commemoration of this event, a hand some gold-plated Florentine frame will be given to every lady in attendance. Mr. Herne's commany this season is the same with but few exceptions to that seen here a year ago.

New Play Bills.

"Miss Francis of Yale" inaugurates a week's ougagement to norrow evening at the Columbia Theater. The return of Michael Morton a effervescent comedy success direct from the Manhaitan Theater, New York,



LAVINIA SHANNON, in "Miss Francis of Yate."

has been looked forward to with considerable anticipation by those who recall the favor able impression which this piece made upon Washington theatergoers when seen here last year. The company is under the of-rection of Mr. Brenton Thorpe, of wide experience, who has been most ambition to make the present tour memorable. He has engaged, a company of unusual excel-lence, and metropolitan critics have been unanimous in their praise of the company's commendable work. The comedy has just entered upon its second year of its career ; London, while it will shortly be presented in both Perlin and Paris. It is devoid of anything that is suggestive, and the title role, which is purtrayed by Mr. Girardot, is in no counter effectionate. In fact, there is not the slightest dialogue of characterization that could offer the least off use. The company this season is far superior to that seen here on its earlier engagement and, besides Mr. Ettenne Girardot and Miss Lavinia Shannon, includes such versatile players as Gettrude Homan, Fanny Young, Monte Donico, Idalene Cotton, Ray none Capp, George F. Farren, and others of equal repute. The advance sale of seats has been extremely large, and more than indicates the interest manifested over the engagement.

the successful new romantic comedy of "Heartsease," in which he played a brildant engagement here just spring. Mr. Miller



HENRY MILLER, in "Heartsease."

has visited nearly all the other large ities since then, duplicating everywher splendid impression made in this city 'Heartsease" is a type of the best Jay which have won exceptional popular suc cess during the past ten years. It has the wi elesome flavor and charm of "Rose-mary," "The Prisoner of Zenda," "Under the Red Robe" and plays of a similar quality, which have obtained such a postlive stamp of nublic approval. It tells z interesting love story, in which the spirit of omanticism, charming sentiment and stir ing tacidents form the chief elements. It deals with the fortunes of Eric Temple, a oung musical composer, who is in love with Miss Neville, the daughter of a wealthy nobleman. He has written an opera with which he hopes to win fame and fortune. and through them the sauction of his sweet-heart's father to their marriage. Through the machinations of Sir Goeffrey Poinfret who is also in love with the young woman, he is robbed of his opera and is placed in a false position in the estimation of his sweetheart and her family. His opera is subsequently produced successfully, in ler a different title, his rival posing as the composer. The song "Heartsense" in the opera leads to the detection of the theft and fraud that has been committed. With the aid of his sweetheart, who is now thoroughly con which accasion he will deliver his latest lecture of the series, entitled "Why I Am An Agnostic." Col. Ingersoll's lectures do not create the antanonism that they created when "the great infidel" first appeared upon the public rostrum. "There

Mettler, Margarete Dule, Maude Hosford, productions in the repertoire of this justly-Josephine Lovett, Laura Clement. celebrated minical organization. All of The first Washington presentation of

"One Round of Pleasure" will occur at the Lafayette tomorrow evening. "One Round of Pleasure" is the most ambitious departure into the realm of extravaganza that has yet been recorded. Klaw & Erlanger believed it an impossibility to plan a production upon more elaborate than their triumph of last season, "Jack and the Beenstalk." But, while that production stands alone as an example of the peculiar excellence invested in the presentation of a story dear to every childish heart and affectionately preserved in the recol lection of the older mind, "One Round of Pleasure' is mid to afford opportunities for the hitherto unthought-of development of a theme that surrounds a most enter taining idea. The sheader cord upon which "One Round of Pleasure" is suspended is the desire of a socially obscure Crossus to cross the threshold of that mysterious circle known as the "smart set." The music, written by Ludwig Englander, is appropriate and contains some fascinating nur bers, while the costuming gives evidence that there are still many beautiful flow ers in the garden of stage beauty. Engaged in the production are 100 people, and the principal artists include Walter and the principal artists include Jones. Richard Carle. Charles Kirke, the Rogers brothers, Richard Karl, Robert Mane field. Marie Celeste, a dainty little prima donna; Ida Brooks, a statuesque heauty and a singer of excellent qualifications; Mande Raymond, and a number of talented and pretty young women.

Perhaps the daintiest and funciest actress on the American stage is Fannie Rice. There is something about her that is hard to define in cold print, which seems to warm the heart of everyone who sees her toward her. This is particularly so with ladies and children. With that woman's intuition which surpasses the cold judg-ment of men they seem to know that she is like one of themselves, good and pure. Her fun is spontaneous, and she makes people laugh sometimes without their knowing why. She is representing an in-tensely funny operatic consety this season affed "At the French Fall." It gives her the widest possible scope for the display of her great versatility and peculiar tal-ents. The display is a distinct nevelty in its construction, quite unlike an thing that has so far been seen. It mites all



the elements of French activity with Ger man purity and motive, combined with American snap and go. While it is ex-tremely funny, it is never coarse. Miss Rice will be seen here in "At the French Pail" at the Academy, with usual mutinees during the week. Her supporting company is said to be an exceptionally strong one.

The success achieved by Mr. J. H. Wallick's melodrama. "When Loadon Sleeps," was sufficient inducement for him to cross the Atlantic again last summer and purchase the American rights to another English drama. In his latest importa tion, "A Guilty Mother," which will be seen at the Grand this week, this astute man ager is confident that he has secured a orthy rival to "When London Slee So far this season it has proven so, and no doubt the engagement here will prove as setisfactory as in other cities. Mr. Wallick as chosen such members of the profession is exactly look and fit the many parts the cast are Carlton Wells and "Benhot Merran, formerly with Frohman; Harry L. Barker, with Mausfield; F. A. Yelvington, with Sothern: Murray Woods and Ella Baker. ith Joe Murphy, Rees Davis, with Daly's ek company; Edward Ames, with Sothern Benrietta Vaders, with Tom Keane, and nany others equally well-known. numpersent desire especially to call atclaim is a most wonderful product of the stage carpenter's skill. Just how its effects are produced is a mystery to many ho are supposed to be familiar with stagecraft.

The Weber and Fields trade-mark is on hat has always inspired confidence, and the promise of a show of theirs basalways on fraught with assurance that it is all that antions of their class of entertainment At Kernan's this week is Weber and Fields' Vandeville Club Burlesquers which comes direct from their Broad vay Music Hall, New York city. This organization, like others controlled by this success-ful firm, is composed absolutely of refined and high-class artists, whose in lividual names stand prominently at the head of all others in their respective lines. The enter-talument presented by this company has been described as "exceptionally good," which fact is verified by a glance at the ollowing names: The Pantzer brothers, the arvelous athletes; Cook and Son refined con edv duo; Lewis and Fields, the up to date parodists; the Walker sisters, dangers and dancers; and Douglass and Ford, comedy sketch artists. The performance concludes with a new bur'e. entitled. "The Girl from China," which is said to be very bright and witty. A pecial feature will be the first pe ation in this city of the Wonderful 'Lobcope," which is a burlenque many animated-picture machines

Miss Cora Routt will be one of the stars of the vaudeville and burlesque company at the Bijou this week. Miss Routt will sing some of the dainty New York ditties. Along with her, the Bijou will present the well-known Simm in & Slocum minstrelfirst part, introducing the famous minstrel comedian, Lew Shumons and the original brilliant quartet—Mitchell, Mann. Monk and Rapp-in quartets, songs, medleys mitations, and warblings, filley and Hughes, plantation dancers; the Sheenans, co portrayers, Miss Aune Whitney, the eccen tric comedienne, in a selection of songs and ayings: the wonderful Ornston, Miss Louis Dillon, and William Trueheart, producin the follicking comedy burlesque, "Where are We At?" full of life and ginger. The management have decided to change the policy of the Rajon by allowing its parrons smoke during the performance, except Toesday and Thursday matinees, which have been set aside and will be known as ladies' and children's matinees. Prices will remain the same. Daily matinees, 10 and 20 cents; evening, 10, 20, and 30 cents.

The Opera Next Week, The Damrosch-Ellis grand opera season at the Lafayette Square Theater season but the Lafayette Square Theater season but the Lafayette Square Theater season but the sort of athletics that makes at the Lafayette Square Theater season but the sort of athletics that makes at the lafayette Square Theater season but the sort of athletics that makes at the lafayette Square Theater season but the sort of athletics that makes at the lafayette Square Theater season but the sort of athletics that makes at the lafayette Square Theater season but the sort of athletics that makes at the lafayette Square Theater season but the sort of athletics that makes at the lafayette Square Theater season but the lafayette Square Theater season but the sort of athletics that makes at the lafayette Square Theater season but the sort of athletics that makes are season but the sort of athletics that makes are season but the sort of athletics that makes are season but the sort of the sort of the sort of athletics that makes are season but the sort of t

cetebrated musical organization. All of the productions are of massive character, and will be given with the same completeness and attention to detail which has Boston and Philadelphia. The season will diversion of their be inaugurated on Monday evening. Fe use girls. cember 10, with the presentation of Verdi's
"La Traviata," to be followed by Wagner's great work. "Lohengrin," on Tuesday even-ing; Bizet's "Carmen" on Thursday evening, and Gounod's "Faust" on Frida; eventeren, Fran Gisella Standigi and Frankeins Seygard, Toronta and Mattfeld; tenors, Giuseppe Compunant, Harr Emil Fischer,



MME. MELBA. of the Damesach Onera Co.

Herr Joseph Standigt, David Bisphani and M. Viviani. Messrs. Damrosch and Ellis will bring the full New York Symptony Orchestra and a chorus of 100 voices. The mounting and co-tuning will be comducting the operas, is well and favorably known in Washington as a son-in-law of the late distinguished statesman, Hon-James G. Blaine. He is in the thirtysixth year of his age, and is a son of the late Leopoid Damrosch, who was the conductor of the New York Symphony Orchestra and the New York Oratorio So ciety. The elder Dammach died in 1885, and his son, Walter, then only twenty three years of age, was appointed to suc-ceed him in these two positions. It has been said that the son brought preater glory to them than his father. Mr. Damosch's reputation as a conductor is second to none in this country, and he has lately exacted with success a new rulethat of operatic composer. He write the ore for "The Scarlet Letter," of which the libretto is by Mr. George Parsons Lathrop. The opera was first produced in Boston by the Damrosch Company, and under the composer's direction, last February, and scored an instantaneous success. With Mr. Damrosch conducting an orchestra is no perfunctory work. He has gathered about him a superb body of nor sickus and singers, and what they do under the spell of his buton is of aplendid. character. The cast of the operas which have been set forth in full in the published



of the Danirosch Opera Co

advertisements, show that the full strengt of the company has been drawn upon, and that even the minor toles will be in the mest capable bands.

Press Agents' Round Table

Nothing but native modesty kept "Misadvance man from join Round-table story-telling. But he was need ent and picked up a good one on his leading Follery has belied as much as any one con tibutive factor to the sincere success of Miss Francis of Yale," is a warm personal riend of Brandon Thomas, the author of Charley's Aunt," and it was Mr. Thomas moself who selected Mr. Girardot to play the pare in this country, which has provesuct a because to all concerned in it. Mr Girardot, by the way, is sponner for the in the clever skit-that of Jack Chestibottowing the half-trown from Brasset, his valet, loaning it to Lord Bushelly, who in urn returns it to Brasset and tip-is foundupon an actual occurrence in the life of Mr.

"Mr. Thomas," said Girardot, in telling the story, "hi one of the higgest-heart, men in the world, and will divide his last sovereign with almost anyone who ask him for it. Another such is Weeden Grossmith, one of Mr. Thorons' churns. Well one evening Mr. Thomas drove out to see Grossmith at the latter's home, and, upon arriving, found he had not enough noney to pay the caleman. He appealed to Grosappealed in turn to his butler, a stately and dignified personage. The butler prduced a crown, which Grossnith handed to Mr. Thomas, the latter, of course, he lag igneram of the negotiations between his host and the butter. 'Cabby' was public and as Mr. Thomas entered the house he anded the change to the bottler is a tip Gressmith thought the story too good p keep, and thus the situation in Charley Aunt' had its origin.

One caunot blame Charles W. String of the "One Round of Pleasure" Companor chatting upon a subject dearest to bi presents and nearest to his tongue-The sixty pretty chorus girls of Klaw & Erlanger extenvaganon oman in the company realizes, and Mr Strine, "that fresh, round cheek and bright eyes, supple limbs and plump arms are physical attributes, that are valuable to her calling as well as portant additions to the attractiveness the production. And out of the sixty your la lies in the company, fifty-six of the are active members of the bicycle, the neing, the golf and the shooting classes. "In fact, most of them belong to two or three of the classes, and they are as princient a collection of athletic young work en as can be found in the country. It is not the soft of athletics that makes

estruction that makes a beautifully rounded specimen of feaminity out of every girl who faithfully follows the precopie and the rules of the two instructors, who are under contract with Klaw & Ercharacterized their rendition in New York, lenger to carefully supervise the outdoor Boston and Philadelphia. The season will diversion of their One Round-of-Pleas-

Every morning, in any sort of weather except that which is prohibitory upon outdoor exercise, the bicyclists, the fencers and the guilers of the one-pany may to securations various exercises. The former ing. The following is a complete list of of the principals of the company: Sopranos and merso sopranos. Madame Meiba.

Fran Johanna Gadski, Madame Van Cau
The golfing class, in the most approved and graceful suitings, will assemble every neurangutlion'clock in the most sequester, d Herr Ernest Kraus, M. Ibos, M. Sel'gnac par of the park that will admit of the fas-and M. Carbone barroon samtiaces. Signor chating game. They are adepts at the rk of wifing, and they keep the guita percus apteres spinning from link to link in the slow pest fushion.

"The fencing class is composed of a large proportion of the pretts girls who appear as apprenties and jesters in the first and second acts. They are among the most graceful of all the Klaw & Erlanger zirts. Refor, they meet they take a brist waik of three-quarters of an hour and then an hour and a half go through the femas, possess and thrust of the code duel's with as much precision as if they were part and parcel of a French nelltary school or male students a German university. Then When the morollig's Work is done there is the retreat o a Turkish bath, and amended by a force f skillful female massenges the young ngers are put through the process of the ball and they marge in the early afternoon as fresh as a lot of green field buttercaps. That is the secret of so much life, herve and vivacity in the performance of One Round of Pleasure.

ON THE STAGE IN GOTHAM TOWN.

New York, Dec. 4.-Madame Vlarda, the Polish actress, who made her debut in this ontry last Monday night at the Fifth Archine Thrater, has been an unqualified fallure. It is hard to imagine how so Mr. C. A. Ellis of the company, and who will alternate with Signar Simboni in conducting the operas, is well and found in the conducting the operas, is well and found in the conducting the operas, is well and found in the conducting the operas. alefactor, was mild in comparison, and the public always had an idea that the Sherry Sisters knew how absurd their turn was little Polish actives was equally well up on the merit of her playing, she deserves the atmost credit for having the courage to face her audience this week.

There was no fault to be found with the ceticle for her talents. The only trunble was that it was not beared bearify en. whi to keep it from Jumping the traces and rol ing over among the Lotlights. In "Alex-andra" Richard Voss has written a play that, of a little hald-hended atound the theme, still has a powerful plot and gives almost constant chances for work. The idea and conception of the character of a woman who, disgraced, wins the man who loves het, to carry him down to her level and finally gives way to passounte affection for him that prompts suicide, at his disapproval, contains a latent element of force that, properly brought out, would be some powerful. If some capable person could be had to give some of the situations a shave and taper down the rest with a nail file, there would be some lupe of Yoss getting a position on the Howery to write meladrama for the People's.

But the polyglot remation-from the verse to rend"-given the piece Monday would have laid Pamiet out to effectually that not even his ghostly parent would ever have gotten him up again. Mme Viarda's work seems, at least, to have the ment of reserve until one discovers that she ans already let berself out to the end of the tope and bus nothing saved up that reremtiles a climax. Her acting is a lim the superlative degree

a sort of pantominic school-girl phrase-ology that echoes around the theater in waves of silent ranting. When she wants to be more than usually effective abe gets down on her hands and knees and whistes or slow mosic. She speaks German, her cast as English and her leading man tries mixture of both. After speaking a line nout tonghe be gives the cue in hers, much as a doubly paid telegraph message is re-peated. In his best scene, through this, his n est powerful line is rande abourd. This is during their quarrel, when he seriously save for gine "Mixed Pickles" and "Romes and Juliet" on one stage at the same time of a meticy of "Ta Ra Ra Ro Boom de Aya" nd "Cavalleria Rusticana," and you be tie general effect.

Another certain failure is over at the Lycenti, where Banisi Frahman's company are giving Pinero's "Princess and the But-" Here it is not the players but the play that is at fame.

There is something decidedly humorous about the result of a sudden and emphasic nand here for Sunday amuse Nearly every theater in town now gives entertainment on that evening, and set the phonograph rooms and other minut places where pleasure may be purchased are always lilled with the overflow. The law fortists costumes at they "concerts." and, therefore, we are rapidly approach ng a managerial question as to how for the ardiousness may be ignorest.

Serve of the performances are pretty near the danger line. In front of Koster & Biar's this work there is a lithograph for one of these non-exturns performances, representing a hige-program upheld by a billions looking bidy dressed in a seproduction of sometities approaching the simple High-land costume of Mother Eve. And near this being of the most houghable advertising complications I ever saw. It is a picture & Anna Held posted on an old charch. Ye Gode! Under it are the joined advertise ments of two houses, reading as follows. Koster & Bial have the best bill of the eason this week-Go to Proctor's

At the former boose the prime povelty is outributed by Anna Held, who enteny song with the music of the chorus painted in gigantic proportions on the drop behind her. When she reaches the end the scene joins her, everyone of the for notes having been formed by a negro's head. May I win is breaking all records at the Bigos, "The Swell Miss Pitawell having discounted even Nat Goodwin's fa-Lynes run in "The Nomince" so far. The american Theater is being fitted out for the Castle Square Opera Company, Jooph Streams and Grace Golden and the Washington operas are promised. For frey Stein and Al Stern, both from the region of Pennsylvania avenue, are doing well here, and Thomas E. Shea is Turning em away" in Brooklyn.

Little else than the active war on the undicate is spoken of on the Rinna. The Work' was followed the Dramatic Mirror's mack visorously, printing from two columps to a page of data daily, and Richand Mansfield has volunteered to man the exodus from the ranks. Then their system here, where, has antagonized the press, and the result is consternation in the fold of the trust. Julia Arthur is tonight summarily forced out of Wallack's, where she has played to "Stending Room Only" nightly, to make room for the combine's acknowledged failure. "A Ward of France," and this has aroused a storm of protest. This week "1990" has been given under point protection, the backers of the oun pany having secured on injunction against the trust's alleged efforts to ruin the production and bleed its proprietors. Of course, it is a decidedly poor show, but it has b treated menifestly unfairly here, and the funce of the circuit court had no hesitation

est granting at infunction CHANNING L. L. POLLOCK.